

Spanish
Anthologies of the
Creative Acts of
Inarima – how the
creative
spontaneity is in
fact about history
– spontaneous
and linguistic –
Spanish the
language as
producing a

intuitionistic
method – how we
are Intuiting
Games, and its
Historia – all of
this is then
Zambrotta,
Calles, Marignano,
and Firaqera even
Salute

By Jose Ortega y
Gasset (Elder)

I. On Gracian to
commence the
long poem

Gracian is just a
bourgeois
philosopher – he
means not to

offend anyone –
that is philosophy.
Gracian, Baltar is
then just about
free walking – an
old medievalist –
he is then about
Spanish transition
to capitalism – he
is watching the
world change like
Miguel De

Cervantes' novel
Don Quijote – he
means in fact the
process is like
windmills of
course which
becomes like a
process of
scientific changes
– it is seen as the
process in the
future writing in

the 19th century in
fact – how the
process of
developments like
windmills then
becomes cars,
and such
inventions like
even he says –
roads, and
buildings and
constructions of

modern Madrid
which is
announcing the
Benjamin theme
of arcades – Jorge
Luis Borges is
amazed – that
Gracian is in fact
being covered –
he is about
amazement of
sciences.

II. Gracian and
then the others
– Los Otros –
Against the
Unamuno
restlessness of
the years of
19th century
capitalism and
towards the

creative
spontaneity of
20th century
Spanish
phenomenolog
y – Mario
Zamotta or
Zombrasa and
Zombratto is
possible –
confusing
names then

also in fact a
list coming for
you now

Ferlosio then is a
new name from
the 20th century –
he is a correct
name – it means a
walk of Madrid
women and
people towards

the calles and
how they
experience a
intuition so
brilliant – that
they are free to
speak. Averroes
argued it is
something
prophetic to
speak – just speak
that is what

Ferlosio means -
in El Jarama - he
is talking about
the long history of
speech - like a
theorist of women
and sexuality -
imagine if a
Freudian could
enounce sex and
flirting - that is
Quran and

Prophecy – that
there will be an
artistic man.

III. Mario
Zambrano
(what a perfect
and correct
research for a
rare name
available on a

automaton I
am sure of
Jewish
properties)

In fact then
imagine
Jewishness, just a
intuition to guide
them in Torahnic
trees – I can now
feel free the

Zionists explain -
I just sit on my
recent beautiful
house with a
Prophetic young
man - and feel
free about Israel -
it is that type of
intuition
Zambrano -

He is playing
games with
Hebrew trees and
his body and sex
and women –
there is again a
Jewish young man
who just swerves
women – he is like
a artist and
theatrical person
who goes to Cuba

when he reads
Zambrano and
tells them it is like
perception of
course – but more
like trees, that is
the key to life –
just plants and
trees. I meant full
of that – just
imagine everyone
gardening and

now have an
intuition in Cuba,
Havana – I feel
that it tells me, to
in fact inflect the
process into the
process and like
Lacan himself – to
in fact develop a
intuition which
frees up Havana –
that in fact we are

just fresh people
and in fact just
covering its
beauty all the
time – and this
then in Zambrano
is a game – so
remove Lacan –
and argue that it
is not psychology
but in fact culture
the trees and for

Israel it is
actually the
Hebrew trees
which are all
around but that is
not enough – the
Prophet argues in
Jewish tradition it
is covered as my
hair and trees
which merge and
form a Kabbalah

which is then in
fact the roads
which becomes in
fact the buildings
and all that stuff –
as we call it of
modern Hyppolite
looks covering
Madrid
construction as
the correct way of
living life there –

a poem from his
way of life, the
young Jewish
Prophet is busy
declaring a jazz
dance in his life –
he is crazy his
mother say – he
even knows how
to contingently
bet on meeting

people and that is
how he meets.

IV. Ramon Calles

The Buddhist
spirituality – all
over my body –
that new Buddha
is again here – he
is having sex and

meeting women
on the phone –
they master the
phone like a
Heideggerean
equipment and it
just is automaton
– they run, play
tennis, meet
capitalists and
live forever – just
understanding

that history is a
process of periods
after periods –
and following
films and jokes
and sex with a
neighbour which
becomes like
frolicking
laughter that it is
not known the
secret that it is a

fall – it is like
prettiness. It
means he has a
Buddhist way of
tumbling into her
house and having
sex as a joke – it
is actually not
allowed he says
seriously – he
says love is true

and sexual – not
just a play.

Truth is an
intuition he has
this young
Buddha – he just
knows the truth of
Jewish and
Quranic faith,
even Christian –
he knows the

answer – play
with this whole
book – keep
playing in funny
experimental
ways and just be
in a formalism or
not – we are just
Jacotots a man
named Giorgio
learns
archaeology as

method – it is just
to be intuitionistic
– no method – just
language and
playing with it.

II. Processes in
Zambrano
covering the
Anthologia

En el conjunto de
ocho volúmenes
de estas OOCs de
María Zambrano,
este tercero
ocupa el lugar
central de su
pensamiento,
pues los siete
libros que lo
conforman son
hitos en el camino

hacia su plena
madurez. Y El
hombre y lo
divino ha marcado
la pauta de la
secuencia de
libros aquí
seguida, siendo la
crítica cultural de
Occidente que él
desarrolla la que
abre y cierra esta

etapa crucial de 1955 (primera edición) a 1973, en que se añaden dos partes a su segunda edición. En medio de cada una de esas dos fechas van apareciendo los otros seis libros aquí recogidos.

Persona y
democracia
(1958), último
libro 'político' de
Zambrano, y que
en muchos
aspectos prosigue
las tesis de la
primera edición
de El hombre y lo
divino. Los sueños
y el tiempo (1955-

1960) da a ver
una síntesis de su
voluminosa (en
inéditos, vol. VII)
investigación
sobre los sueños
que se prolongará
en El sueño
creador (1965, y
Apéndice de
1971) que aplica
sus teorías de los

sueños a los
géneros literarios,
esencialmente la
tragedia, la
novela y la
confesión. La
España de Galdós
(1960) y España,
sueño y verdad
(1965, y 1982) se
relacionan entre
sí íntimamente,

pues ambos
proceden de una
serie de proyectos
de libro que su
autora consideró
como continuador
de Pensamiento y
poesía en la vida
española (1939,
vol. I). La tragedia
La tumba de
Antígona (1967)

condensa los
temas nucleares
de la razón
poética, que
alcanzará su cenit
en las dos partes
añadidas a El
hombre y lo
divino en 1973,
desde donde se
impulsa a los
libros de la última

etapa (1977-1990), incluidos en el vol. IV. De todos estos libros se ha realizado una edición crítica cuyo primer objetivo ha sido la fijación de los textos de cada uno de ellos que subsanase los

errores y
omisiones que
contenían sus
anteriores
ediciones. Con
ello creemos
poder ofrecer por
primera vez
depurados, tal
como los concibió
su autora, estos
siete libros,

decisivos para un
pensar más allá
de la razón
discursiva, y que
se adentran en los
entramados de
filosofía, tragedia
y mística.

Parte Final – De
Epicuro y Seneca
primer and then
Recent Theatre

Why Epicurus is
important is
because of the
swerve and then
comes the style
and fashion of
French linguists

and recent
philosophy by
Sirohi I add – we
discover now
Senaca also with
him – that it is a
type of Vigil
derived tradition
of in fact plays
and theatre and
poetry and more
of that stuff.

Now we combine
the poems, games
and all that to the
meaning of finally
a recent
theatrical
elaboration of
Spanish history –
keep it cool – the
French who go
brilliant on this

with Sirohi -
thanking
Althusser,
thanking also
Ortega my son
and all Spanish
philologists and
Sonya-Vibha and
in fact Pedro his
teacher and Paco
and even Vidya
and his girlfriends

in love now with
the revelation – a
young man is
called the Prophet
– he is Sirohi and
we know all about
him we feel in
games –

Now in fact we
thank Lacan and
even Fidel Castro

– this is our
journey with
theatre and even
Cuban history – a
young girl named
Divya Sirohi now
is happily to
develop real
theatre – no
longer jokes –
dance with Keven
and Bill. Their

wives and all such
wealthy people –
now just dance
and be free – we
are philologists as
Sirohi invites you
to a play
describing
Prophecy – a
game –

It is about
Gracian actually

the whole theatre
of that period in
fact in the 19th
century for all
scientists to enjoy
– imagine a
theatre where I
am amazed by in
fact a walk to a
house covering
automatons and
computers in the

past I would call
this a wonder –
now see me
theatrically
expressing
another wonder
for Gracian – the
airo condicionario
– all of this then is
concrete world of
theatrics that in a
road it becomes

about perception
of in fact how
different the
world is from
feudalism and
even coinage with
all these
monetary
processes and
financial bills and
notes being
monitored he

hopes – actually
there is so much
money now – in
the past just one
man had his cloth
in a room with
that much – all of
this must be a
science –
theatrically we
explain the games
of history –

Antonio Buero
Vallejo (1916-
2000) está
considerado como
el mejor
dramaturgo
español
contemporáneo.
En 1933 ingresó
en la Escuela de

Bellas Artes de
Madrid, pero su
vocación.

Dedicado a la
soledad, al
pensamiento y a
la lectura durante
muchos años,
afloró su vena
dramática para
bien de las letras
españolas. De su

trabajo ha surgido
el teatro de más
altura, tensión y
trascendencia de
la posguerra
española. Con
HISTORIA DE
UNA ESCALERA,
hito en la
recuperación
teatral de España,
En 1972 ingresó

en la Real
Academia
Española. En
1986 recibió el
premio Cervantes
y en 1996, el
Nacional de las
Letras, siendo la
primera vez que
este premio se
concede a un
autor

exclusivamente
dramático.

Buero Vallejo ha
sabido igualar
vida y
pensamiento,
conducta y
prédica. De su
lucidez y de su
ejemplaridad, de
su trabajo, ha

surgido el teatro
de más altura,
tensión y
trascendencia de
la posguerra
española. Como
ha sabido
demostrar
con Historia de
una escalera, hito
en la

recuperación
teatral de España.